

# EVENING SOCIALS.

## A COLLECTION OF FAVORITE SONGS,

With Accompaniment of Piano, Cornet, Flute, Violin, Clarionet or Cello.

ALWAYS TRUE, <i>M. S. E.</i>	Parker.	60
AVE VERUM, <i>G., F. and Eb.</i>	Handel.	60
BIRDS THAT CAME IN SPRING, <i>Sop. F.</i>	Benedict.	80
CALL ME THINE OWN, <i>Ten. C.</i>	Hallevey.	40
SALVE MARIA, <i>F., Eb. and D.</i>	Garcia.	1.00
SHOW ME THY WAYS, O LORD, <i>G., F. and Eb.</i>	Handel.	50
SPIRIT OF LOVE DIVINE, <i>F., Eb. and D.</i>	Garcia.	1.00
SWEET VALE OF NEUFCHATEL, <i>Alto D.</i>	North.	50
LA CAPINERA, <i>Sop. F.</i>	Benedict.	80
WHISPER SOFTLY, <i>M. S. G.</i>	Anton.	50
{ LO! HERE THE GENTLE LARK, } { Horch wie die Lerche, } <i>F.</i>	Sir Henry Bishop.	75
{ GRATIAS AGIMUS, } { Bounteous Lady, } As introduced in the Opera of Dame Blanche, <i>Eb.</i>	Guglielmi.	60
THE HEART EVER SIGHS TO BE FREE, <i>A and Eb.</i> , Aria from the Manteaux Noir, (Three Black Cloaks)	Bucalossi.	
WAKE, LADY, WAKE, (Serenade,) <i>A.</i>	Meininger.	60
ANSWER, <i>Sop. or Tenor in A, Mez. Sop. in G, Alto or Bar. in F.</i>	Robyn.	50
AH! 'TIS A DREAM. ("Ich hatte einst ein schönes Vaterland.") <i>Mez. Sop. in E.</i>	Cook.	50
SOGNAI, (I dreamt), <i>Sop. in E, Mez. Sop. in D.</i>	Schira.	75
PALMS, (The), (Les Rameaux), <i>Bar. in B flat.</i>	Faure.	75
HAD I THE CHOOSING, <i>Sop. or Ten. in G, Mez. Sop. or Bar. in F.</i>	Robyn.	60
SALVE MARIA, <i>Mez. Sop. in E flat.</i>	Mercadante.	75
DREAM ONE DREAM, <i>Sop. or Ten. in E flat, Alto or Bar. in C.</i>	Robyn.	60
FROM THE ALPS THE HORN RESOUNDING, <i>Mez. Sop. in E flat.</i>	Proch.	50
CROWN OF GLORY, (Sancta Maria), <i>Sop. or Ten. in C, Mez. Sop. in D, Alto or Bar. in A.</i>	Gounod.	60
MAIDEN AND THE BIRD, <i>Sop. in C.</i>	Gilsinn.	75
AVE MARIA, <i>Sop. in G flat, Mez. Sop. in E flat.</i>	Luzzi.	60
ANGELI ET ARCHANGELI, (Wondrous is thy Name), Duo for Tenor and Bass	Rossi.	1.00

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# MAIDEN AND THE BIRD.

FLUTE OBLIGATO.

Composed by M. A. GILSINN.

Tempo ad lib. *p* *f* *pp*

*tr*

Allegretto.

*p legg. e scherz.*

*p*

*tr*

*piu lento.*

*rall.* *colla voce.*

*a tempo.* *tr*



*Tempo Primo.*

*piangendo.*

*rit.*

*6*

*Voice.*

must for - ev - er  
nev - er sing a -

*keep gain*

*allargando.*

*1.*

*2.*

*Tempo ad lib.*

*3*

*Eco di voce.*

*8.*

*Andante.*



# MAIDEN AND THE BIRD.

Words by  
LILLY HENDRIX

Music by  
M. A. GILSINN

WITH FLUTE AD LIBITUM.

Tempo ad lib.

Flute obligato.

Piano.

Echo.

Allegretto Legg. e scherz.

4956-8

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Flute.  
Voice.  
Piano.

Light and playful.

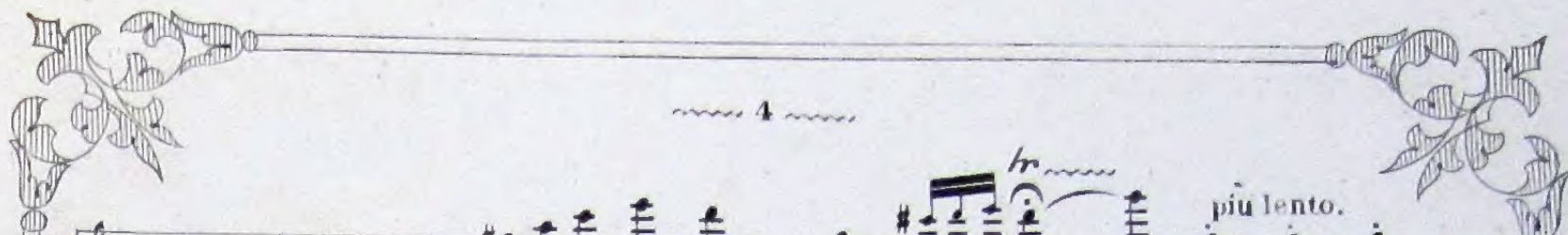
O Bir - die would that I were you I'd fly a - way a -  
I'd hov - er o'er him morn and noon Where ev - er he might

The vocal line is in G major, 2/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

way — I'd fly to some dear se - cret spot, And  
be I'd sing my sweet - est mel - o - dies, Un -

The vocal line continues with a melodic phrase. The piano accompaniment includes a triplet of eighth notes in the right hand.





there til I'd sing all on day me I'd And

lunga più lento.

perch my self a - bove the road At ev'n - ing twi - light  
when the ev'n - ing sun hath set And star's peep'd from a -

ral . . . . . len . . . . . tan . .

dim Ah And ev' - ry time that  
bove Ah I'd soar un - to the

colla parte.



he past by I'd sweet - ly sing to him.  
high - est branch And sing my song of love.

8

Tempo Ino

ritard.

Dolente.

I'd tell him of a se - cret dear That  
And if he turn'd a - way in scorn And



*piangendo.*

I bid have buried deep A se - cret tho' it  
me not re - main I'd fly a - way to

*Con gioja.*

breaks my heart, I must for ev - er keep I'd  
some lone spot, and nev - er sing a - gain A

*allarg.*

tell the whole sad sto - ry From out my lof - ty  
sweet re - lief t'would be to me To know that he had



7

bough  
heard

ah

Oh  
The

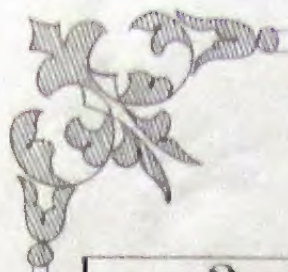
Con dolcezza.

1.

Bir-die I would tell him what I dare not tell him now.  
treasured se-cret of my life Oh would I were a

D.S. 2<sup>d</sup> verse



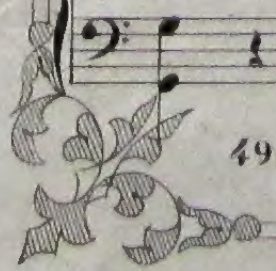


2. *Tempo ad lib.*

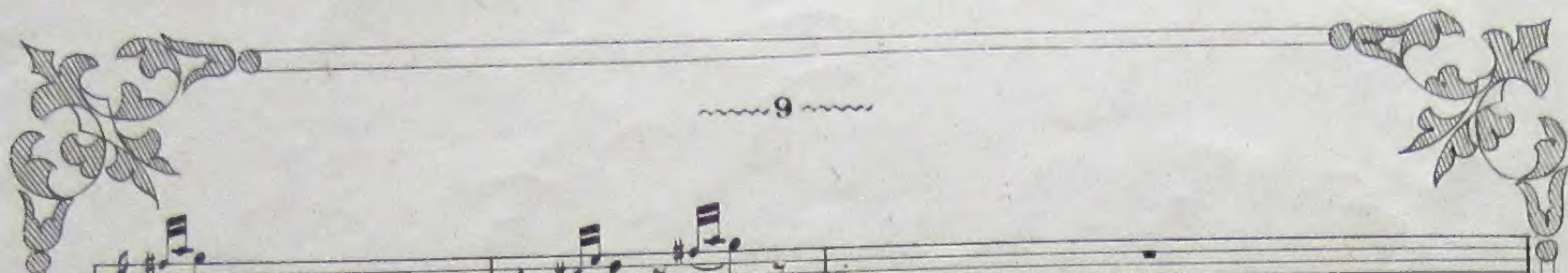
bird I'd sweet-ly sing ah

I'd sweet-ly sing ah

a a





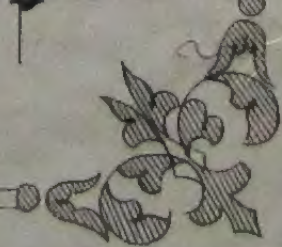
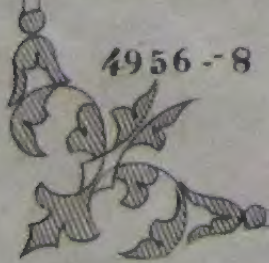


First system of musical notation. The upper staff contains a melody with eighth and sixteenth notes. The lower staff contains a piano accompaniment with chords and moving lines. Below the lower staff, the letter 'a' is written twice, separated by a horizontal line.

Second system of musical notation. The upper staff continues the melody. The lower staff continues the piano accompaniment. Below the lower staff, the letter 'a' is written once, followed by a horizontal line.

Third system of musical notation. The upper staff continues the melody. The lower staff continues the piano accompaniment. Below the lower staff, the letter 'a' is written once, followed by a horizontal line.

Fourth system of musical notation. The upper staff continues the melody. The lower staff continues the piano accompaniment. Below the lower staff, the word 'Andante' is written. The lyrics 'I'd sweet-ly sing to him' are written below the melody. The piano accompaniment includes dynamic markings 'f' and 'ff'.





# Celestial Thoughts.

A Fine Collection of Piano Compositions by the best Authors.

- |   |  |
|---|--|
| Angel's Whisper, <i>Reverie</i> , S. A. Strother, 50  | Madonna Sancta, <i>Meditation Priere</i> ,<br>C. Bohm, 50  |
| Angel's Harp, <i>Fantaisie</i> , - J. T. Treheall, 60   | Maiden's Prayer, <i>Reverie</i> , - Bardarzewska, 35   |
| Angel's Prayer, <i>Nocturne</i> , J. B. Duvernoy, 50  | Monastery, <i>Religious Meditation</i> ,<br>Brinley Richards, 40   |
| Cujus Animam, <i>Fantaisie Transcription from</i><br><i>Rossini's Stabat Mater</i> , - H. Alberti, 40 | Monastery Bells, <i>Reverie</i> , - Lef. Wely, 40  |
| Charity, <i>Glauber's Beautiful Melody Tran-</i><br><i>scribed</i> , - - - T. M. Brown, 60            | Melodie Celeste, <i>Nocturne</i> , Alf. S. Robyn, 60   |
| Celestial Messengers,<br>Mazurka, - - F. Pannell, 50  | My Angel, <i>Bluettes</i> , - Jules Egghard, 40  |
| Caprice, - - F. Blanchy, 50   | New Convent Bells, - - Chas. Lange, 75   |
| Grand March, - Chas. Lange, 50  | Nature at Prayer, <i>An Idyl</i> , Jules E. Müller, 75   |
| Schottische, - - - F. Seil, 40  | Nearer My God to Thee, <i>Descriptive</i><br><i>Village Church Sabbath Meditations</i> .<br>Original Copy, - F. B. Rider, 75 |
| Valce, - - - C. A. Noel, 40   | Simplified, - - - - - 50   |
| Polka, - - - G. D. Moore, 30  | Easy Arrangement, - - - 25   |
| Damascus Triumphant March, <i>from the</i><br><i>Oratorio of Naaman</i> , - - M. Costa, 60            | O Sanctissima, <i>Melodie Italienne</i> , H. Alberti, 40   |
| Deux Anges, <i>Reverie</i> , - J. Blumenthal, 50  | On Heaven how many Stars? <i>Transcription</i> .<br>Th. Oesten, 50   |
| Devotion, <i>Nocturne Elegique</i> , J. C. Meininger, 60  | Old Hundred, <i>Beautiful Transcription</i> ,<br>M. S. Sneed, 50   |
| Echoes from the Spirit Land, <i>Reverie</i><br><i>Descriptive</i> , - - - - Jas. Metcalf, 75          | Prayer of a Mother, <i>Nocturne</i> , Pascal Serville, 50  |
| Evening Harmonies, <i>Morceau Elegante</i> ,<br>Sidney Smith, 75                                      | Prayer from Moses in Egypt, <i>Air de Rossini</i> ,<br>Chas. T. Fry, 40  |
| God Save the Queen, <i>Transcription Brit-</i><br><i>lante</i> , - - - - M. C. Sneed, 60              | Prayer Granted, <i>Reply to Maiden's Prayer</i> ,<br>Thecla Bardarzewska, 40   |
| Heavenly Bliss, <i>Fantaisie Elegante</i> , Th. Oesten, 50  | Palms, <i>Fantaisie Brillante de Faure</i> ,<br>J. Leybach, 75   |
| Hour of Prayer, <i>Nocturne</i> , - - Wely, 50  | Santa Madre, <i>Nocturne Religieuse</i> ,<br>Brinley Richards, 35  |
| Heavenly Greetings, <i>Reverie</i> , F. L. Blanchy, 35  |  |
| List to the Convent Bells, <i>Transcription</i><br><i>Brillante</i> , - - Chas. Gimbel, Jr., 50       |  |

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